

**Department of State**

**Bureau of Educational and Cultural Affairs (ECA) Request for Grant**

**Proposals:** FY 2014 *Creative Arts Exchanges*

**Announcement Type:** *New Cooperative Agreement*

**Funding Opportunity Number:** ECA-ECAPEC-14-053

**Catalog of Federal Domestic Assistance Number:** 19.415

**Application Deadline:** May 29, 2014

**Executive Summary:**

The Cultural Programs Division in the Office of Citizen Exchanges, in the Bureau of Educational and Cultural Affairs (ECA) announces an open competition, for three projects under the FY2014 Creative Arts Exchange (CAE). The Bureau's CAE initiatives are arts-based international people-to-people exchanges that support and further U.S. Department of State foreign policy objectives. Cultural diplomacy, an essential facet of America's foreign policy, enhances cross-cultural understanding and opens new avenues of dialogue and collaboration between individuals and nations. In support of U.S. foreign policy objectives, Creative Arts Exchange (CAE) initiatives create partnerships through artistic collaboration and professional development opportunities that foster mutual understanding between American and international participants. Under the 2014 Creative Arts Exchange, the ECA Bureau will award one Cooperative Agreement under each theme, not to exceed the given amount for each of the following programs: American Music Abroad (\$1,500,000); American Film Showcase (\$1,500,000; and DanceMotion USA (\$1,300,000).

**I.) Funding Opportunity Description:**

**Authority:** Overall grant making authority for this program is contained in the Mutual Educational and Cultural Exchange Act of 1961, Public Law 87-256, as amended, also known as the Fulbright-Hays Act. The purpose of the Act is "to enable the Government of the United States to increase mutual understanding between the people of the United States and the people of other countries...; to strengthen the ties which unite us with other nations by demonstrating the educational and cultural interests, developments, and achievements of the people of the United States and other nations...and thus to assist in the development of friendly, sympathetic and peaceful relations between the United States and the other countries of the world." The funding authority for the program above is provided through legislation.

CAE programs are implemented in close coordination with our colleagues working in U.S. Embassies and Consulates abroad. Eligible themes and/or artistic genres

for CAE initiatives are determined annually based on ECA strategic priorities. The goals of the Creative Arts Exchange are to:

- Promote cross-cultural understanding between the people of the United States and the people of other countries;
- Convey the diversity and high artistic merit of the arts in America while increasing awareness and understanding of American art, culture, values and society for international participants and audiences;
- Foster opportunities for educational outreach and community engagement with diverse and underserved communities, especially youth, women, and persons with disabilities;
- Engage participants in instructive and informative experiences in their art form which further their career development;
- Provide unique opportunities for artistic collaboration, engagement and/or performance that enrich American and international artists and arts experts; and
- Create opportunities for sustaining relationships and collaboration between U.S. and international artists and institutions that endure beyond the program duration.

The CAE Open Competition invites proposal submissions from public and private U.S. non-profit arts and educational organizations meeting the provisions described in Internal Revenue Code section 26 USC 501(c)(3). Applicants must have four years of experience conducting international exchange programs and should demonstrate established reputations in a field or discipline related to the specific program themes. Under the FY2014 CAE Open Competition, ECA will accept project proposals under the following themes:

### **Theme 1: Music (American Music Abroad)**

The Bureau intends to award one Cooperative Agreement for approximately **\$1,500,000** to develop and administer ECA's music-based international exchange program, American Music Abroad (AMA). The Bureau invites proposal submissions to administer, design and implement AMA as a public diplomacy initiative to engage people and audiences overseas with little or no access to American cultural performances or American artists by presenting 10 tours of musical groups representing a wide range of American musical genres. Each musical ensemble will tour three to five countries, determined by ECA in consultation with State Department Regional Bureaus based on U.S. government foreign policy priorities, and last approximately four to six weeks in length. The

successful applicant will work with ECA and our U.S. Embassies overseas to design effective tours that both represent the excellence and diversity of American music overseas, and consist of a balanced mix of workshops, master classes, participation in public outreach events, and public performances. The ensemble selection process will be an integral part of the grantee's responsibilities under this grant. Ensembles selected for this program must demonstrate high artistic ability, evidence a strong commitment to education and exchange activities, and reflect the diversity of America and American music. ECA retains final approval on all selected ensembles. In addition to the overseas components, the successful applicant will design a pilot initiative that will bring approximately two foreign musicians or professionals working in the music industry to the United States for a two-week professional development program.

### **Theme 2: Film (American Film Showcase)**

The Bureau intends to award one Cooperative Agreement for approximately **\$1,500,000** to develop and administer ECA's film-based international exchange program American Film Showcase (AFS). The Bureau invites proposal submissions to administer, design and implement AFS as a public diplomacy initiative to promote dialogue, to strengthen cultural connections and to empower emerging filmmakers and storytellers. The AFS program will comprise of approximately 50 leading American independent documentaries, narrative features and animated shorts with approximately 70 accompanying filmmakers and film experts traveling overseas to exhibit Showcase films, lead discussions and workshops tailored to U.S. Embassy public diplomacy goals. The Showcase will tour to 30-35 ECA-designated countries in programs of approximately 5-10 days in length. The successful applicant will work with ECA and our U.S. Embassies to design effective programs and cultural outreach to engage new and underserved audiences globally. Identifying critically acclaimed independent documentary and narrative features will be an integral part of the awardee's responsibilities under this Cooperative Agreement. Selected Showcase films should give foreign audiences insight into contemporary America by challenging stereotypes and revealing nuanced portraits of Americans. Compelling films will show audiences how film can inspire and be a catalyst for social change. ECA retains final approval on all selected Showcase films and film envoys. The successful applicant will also design and implement follow on enhanced film programs to further cultural engagement and professional development.

### **Theme 3: Dance (DanceMotion USA)**

The Bureau intends to award one Cooperative Agreement for approximately **\$1,300,000** to develop and administer ECA's dance-based international exchange

program, DanceMotion USA. The Bureau invites proposal submissions to administer, design, and implement DanceMotion USA as a public diplomacy initiative to further mutual understanding between the United States and other countries through dance workshops and public performances in underserved communities overseas. The award will cover the costs of selecting and programming three small American dance companies (between 8-10 dancers and two technicians) in 9-12 overseas countries. The focus and repertoire of each company should represent the diversity of U.S. society and culture and should include contemporary, hip-hop, tap, ballet, and/or jazz. ECA retains final approval on all selected dance companies. The regions and countries for the program will be selected by ECA in consultation with State Department Regional Bureaus based on U.S. government foreign policy priorities. The successful applicant will work with ECA and our U.S. Embassies overseas to design tours of approximately four weeks in each region to present workshops and master classes, participate in public outreach events, and create public performances depending on the programming variables. As part of the tour planning process, the successful applicant may conduct pre-planning site visits to the overseas countries and present workshops on performance management. The successful applicant will also design follow-on programming that will include a U.S. professional development program for approximately five artistic directors, company managers, dancers, and/or dance teachers from one of the overseas tour countries.

It is the Bureau's intent to make one award under each of the program themes. It is anticipated that all Cooperative Agreements under the CAE will fund project activities beginning September 1, 2014. Projects should conclude within 24 months of September 1, 2014. Whether a grant is awarded under each program theme, will be contingent upon the quality of proposals submitted and their responsiveness to the published review criteria. Applicants are urged to thoroughly read through the project concepts listed for specific arts genres and country preferences under each theme.

In addition to the overseas program components included in the themes, each of the three exchange programs described below may include an initiative to bring between two and five foreign arts professionals to the United States for a two-week professional development session focused on the relevant arts genre. The selected international artists may participate in workshops and/or shadowing experiences with American arts professionals in order to further their understanding of day-to-day operations and best practices within particular sectors of the American arts community. Proposals should include a sample two-week program schedule for this component of the exchange program.

Pending successful implementation of the programs and the availability of funds in subsequent fiscal years, it is ECA's intent to renew the Cooperative Agreements for two additional fiscal years, before openly competing the Creative Arts Exchange initiative again. Applicants may submit only one proposal under this competition. If multiple proposals are received from the same applicant, all submissions will be declared ineligible and receive no further consideration in the review process.

## **II.) CAE Program Descriptions**

***II.1.A Overview: CAE—Music (American Music Abroad):*** Under this Cooperative Agreement, the successful applicant will design and implement the 2014-2016 American Music Abroad (AMA) program in close consultation with ECA and U.S. Embassies. The program will consist of approximately 10 tours for a select number of professional American musical ensembles to at least 40 countries from all geographical regions as determined by ECA in consultation with State Department Regional Bureaus based on U.S. government foreign policy priorities. AMA is an international exchange program designed to broadly represent the excellence and diversity of American music overseas and to engage people and audiences overseas that do not normally have access to American cultural performances or American artists. The program incorporates artistic collaboration, professional development, and outreach to youth and underserved communities overseas. Ensembles chosen for this program must demonstrate high artistic ability, demonstrate a strong commitment to education and exchange activities, and reflect the diversity of America and American music.

Under this Cooperative Agreement, the successful applicant will work with ECA's Cultural Program staff to: develop an open audition process to select the American music ensembles; plan and implement 10 international tours; with the guidance of our U.S. Embassies overseas, customize tours so that they include a balanced mix of workshops, master classes, and outreach activities, in addition to performances; develop and organize pre-departure orientations and debriefing sessions in Washington D.C. at the start and end of each tour; create on-line supplemental educational material; evaluate tours and program effectiveness; and bring approximately two foreign musicians or professionals in the music industry to the United States for a two-week overview of the American music business.

***II.1.B Program Design:*** In a Cooperative Agreement, ECA is substantially involved in program activities above and beyond routine monitoring. ECA's American Music Abroad program requires the successful applicant to intensely

oversee four essential elements of the program: the selection of musical ensembles to present a balanced slate of genres and diversity, the creation of successful tours, implementation of the tours, and post-tour reporting and follow-up. Proposals must detail how the applicant will manage each of these elements and should reflect a practical understanding of global issues, while demonstrating sensitivity to cultural, political, economic and social differences in regions where tour groups may perform.

The selection of musical ensembles: specific terms for the selection of the musical ensembles will be developed in collaboration with ECA and subject to ECA approval, but should involve a nationwide, open call to American musicians geared to final competitive selection by an independent panel that includes an ECA representative and culminates in a diverse slate of musicians representing the broadest possible diversity of American musical genres. Some examples of American music genres include, but are not limited to, contemporary urban music, hip hop, rock and roll, jazz, and American roots music like country and western, bluegrass, zydeco, Cajun, and folk. Ensembles will be of varying sizes, including trios, quartets, and quintets. Proposals should include a sample audition plan and a balanced slate of ensembles.

The creation of successful tours: ECA, together with the State Department Regional Bureaus, will identify at least 40 participating countries from all geographic regions. Each of the 10 tours will be approximately four to six weeks in length, and will include three to five countries in a region. Working with ECA and the Public Affairs Sections (PAS) in U.S. Embassies overseas, the successful applicant will customize tours that include a well-balanced program of performances, master classes, lectures, workshops with people from varied age groups and musical backgrounds, impromptu musical sessions, radio and TV appearances, and other activities with local cultural institutions, musicians, media, and students. Proposals must describe strategies for including the broadest and largest audiences while ensuring substantive and effective programming. The U.S. Embassies will work with the award recipient to schedule television, radio, and newspaper interviews, as well as speaking engagements before larger, more public audiences, and representational events. Priority audiences are those who do not have regular access to American cultural performances, artists, teaching methods, and/or other Department of State public diplomacy programs, and include young people, women and those living in under-served communities. Proposals should include a detailed sample tour schedule.

In addition to the overseas components, the successful applicant will design an initiative to bring approximately two foreign musicians or professionals in the music industry to the United States for a two-week overview of the American music business and to learn how the various segments of the industry operate on a day-to-day basis with the goal of advancing the music industry in his/her home country. Proposals should include a sample program schedule.

Implementation of the tours: the successful applicant will also provide the full array of the programming logistics, including all international travel arrangements, ensuring all visa and immunization requirements are met, finalizing daily schedules, and monitoring the day-to-day activities to prevent and/or manage any issues or complications that may arise. Touring ensembles will visit Washington DC on the onset of the tour to 1) give a community-based performance for an underserved audience and 2) participate in a pre-departure orientation and return to Washington upon the completion of the tour do a debrief with ECA and representatives from Regional Bureaus.

Post-tour reporting and follow-up: the successful applicant will design and implement an evaluation plan that assesses the impact of the program and assist ensembles with follow-on program activities. The successful applicant should also incorporate digital media and innovative technologies into a well-developed public relations strategy for each tour and create online educational materials to supplement tour activities.

Projects are expected to yield the following outcomes:

- 1) Build cross-cultural understanding through effective and creative people-to-people programs – using music to create new avenues of communication and explore the commonalities between Americans and people from around the world.
- 2) Support U.S. foreign policy goals, especially youth and women's empowerment through community engagement activities, including workshops and master classes.
- 3) Foreign participants, especially younger audiences, will increase their appreciation of the excellence and diversity of current American music, as well as the cultural history of the United States.

4) America's global competitiveness will be enhanced through the new understanding gained by the Americans participating in this program.

***II.1.C Participants:*** American participants should be professional artists and educators who are U.S. citizens and at least 18 years of age; demonstrate the highest artistic, performance, and teaching abilities; be dedicated to interactive educational activities targeting various age groups and musical abilities; have a strong interest in intercultural exchange; be conversant with broader aspects of contemporary American society and culture; be adaptable to rigorous touring through regions of the world where travel and performance situations may be difficult; and represent the diversity of America and American music. The successful applicant and our Embassy colleagues will be encouraged to especially seek women artists to participate in both sections of this project. Foreign participants from the designated overseas countries, who participate in the U.S. portion of the program, will be nominated and vetted by our overseas posts. All foreign participants must also be at least 21 years of age, and must travel to the United States on J-1 visas. Please see separate section V.3d.1 for ECA's J-1 visa requirements. Both U.S. and foreign participants should represent the full range of diversity in terms of ethnic, gender, cultural, racial and disability.

***II.1.D Program Dates:*** This Cooperative Agreement will begin on or about September 1, 2014. Each of the four to six week overseas tours and the two-week U.S. program may begin at a time that is mutually agreed upon by ECA, the recipient and the U.S. Embassies. Proposals will need to contain a detailed time line annotating dates of each program component.

***II.1.E Program Guidelines:*** Proposals must provide a detailed and comprehensive narrative describing the objectives of the program. Please see the attached Program Objectives, Goals, and Implementation (POGI) document for application submission requirements. Overall, proposals will be reviewed on the basis of their responsiveness to the review criteria listed in this RFGP, as well as coherence, clarity, and attention to detail. The accompanying POGI provides program-specific guidelines that proposals must address fully.

***II.2.A Overview: CAE—Film (American Film Showcase):*** Under this Cooperative Agreement the successful applicant will administer, design and implement the 2014-2016 American Film Showcase (AFS) season in close consultation with ECA and U.S. Embassies. AFS will tour approximately 30-35 countries determined by ECA in consultation with State Department Regional



Bureaus based on U.S. government foreign policy priorities and last approximately 5-10 days. AFS is an international exchange program designed to feature award-winning independent films that offer a broad overview of the best in current American independent filmmaking. The films will demonstrate high artistic quality, illustrate diverse viewpoints, and address a variety of social issues and reflect the creativity inherent in an open, dynamic, democratic civil society. Documentaries are the primary focus of the American Film Showcase with independent narrative film, animation and new media story forms also reflected and included to enhance issues explored in documentaries. In addition to showcase films, a collection of documentary and feature classics may also be included to enhance the teaching and workshop discussion of filmmaking.

Under this Cooperative Agreement, the successful applicant will work with ECA to develop film programs that address U.S. Embassy programmatic goals and reach their target audiences. Programs will vary country to country from engaging emerging filmmakers on building capacity from hands on workshops on the craft and business of filmmaking to more civil society focused programs framed around subject matter explored in films such as but not limited to human rights, women's empowerment, diversity, disability rights, the environment, civil society, freedom of expression, multiculturalism, entrepreneurship, science and technology, and other subjects reflecting contemporary U.S. life. Priority audiences will be the young and underserved who do not have regular access to American cultural programs, including access to independent American film.

AFS will also show the role of film as a catalyst for expression, dialogue and change; explore solutions to contemporary problems; build connections through discussions and hands on filmmaking workshops; develop filmmaking skills; broaden knowledge of film financing and distribution; and allow American filmmakers to learn about life and culture and filmmaking in foreign host countries.

These tailored AFS programs will range from film screenings and discussions to more in-depth workshops and master classes led by an AFS film expert. Approximately two film participants, a "filmmaker" and a "film expert" and an AFS staff member will travel to the ECA selected 30-35 countries, an approximate total of 70 film envoys will be part of the exchange. An AFS filmmaker is the filmmaker whose film is featured as part of the touring showcase; a film expert is a renowned film professional with area expertise and also teaching experience. Film experts augment the film program with their expertise and offer the possibility of simultaneous programming. Depending on Embassy needs and capacity,

sometimes only the featured AFS filmmaker will travel. Alternatively, if the AFS program calls for extensive workshops, a third film participant may travel. The successful applicant will also include designs for follow on enhanced programs for select AFS countries to further engagement.

In addition, this program will also support approximately five enhanced film programs to provide follow on programming to AFS programs and deepen professional development for international participants. These enhanced film programs could take place in the United States or overseas and would develop skills and best practices in the craft of filmmaking, the business of film, broadening film networks and in the end increase job opportunities for filmmakers in his/her home country. Program format can be in the form of but not limited to workshops, master classes, symposia, short term residencies, virtual platforms and include participation and exhibition in film festivals. Enhanced film programs could also include collaborative story telling projects.

***II.2.B Program Design:*** In a Cooperative Agreement, ECA is substantially involved in program activities above and beyond routine monitoring. ECA's American Film Showcase program requires the successful applicant to administer, design and implement an extensive touring film engagement program to 30-35 countries. All participating Embassies will be selected by ECA in consultation with our Regional Bureaus. Proposals should reflect a practical understanding of global issues, and demonstrate sensitivity to cultural, political, economic and social differences in regions where AFS may tour. The successful grantee will work in consultation with ECA to develop and to implement American Film Showcase. The successful grantee will work closely with ECA and U.S. Embassies overseas to customize approximately 30-35 film programs. These programs will include film screenings at international venues, including U.S. Embassy-organized events and or U.S. Embassy-supported international documentary and feature festivals and workshops, master classes, lectures, and other educational outreach activities designed for a wide variety of audiences, with a focus on younger and underserved audiences. Special attention should be given to describing the applicant's experience with planning and implementing complex and logistical undertaking overseas. Please include a sample program schedule.

Documentaries are the primary focus of the Showcase because they can inspire critical discussions of difficult topics and create mutual respect and understanding through shared challenges. The Showcase documentaries should address a wide array of compelling themes and reflect contemporary U.S. society as seen by independent filmmakers. Films should reveal nuanced portraits of Americans in

their life in the United States and as global citizens. These themes explored in the films should include but not be limited to human rights, freedom of expression, social justice, multiculturalism, disability rights, arts and culture, immigration, democratic processes, women and girls empowerment, civil society, the environment, science and technology, education, and other subjects reflecting contemporary life.

All applicants must demonstrate sufficient experience successfully exhibiting, distributing and otherwise promoting American independent documentaries and narrative film. They also should demonstrate extensive knowledge of independent filmmaking especially the documentary field both in the United States and overseas. Applicants must have a demonstrated and renowned track record in independent film and narrative film programming. The applicant must demonstrate developed networks with a wide circle of film professionals. An applicant must also have a demonstrative curatorial experience to source award-winning films and possess institutional capacity, depth, reach, and renown necessary to plan and curate a highly complex film program that has demanding logistics, complex schedules and travel pressures.

Successful applicants will incorporate virtual exchange components into AFS including but not limited to interactive platforms for discussion, instruction, collaboration, cloud filmmaking, virtual exhibition, and continued dialogue. This virtual platform could also allow for engagement when in-country travel is not possible. AFS program design should reflect creative means to continue these cultural connections following an in-country program including creating a virtual exhibition space for emerging foreign filmmakers to share and show their stories.

Successful applicants will also develop approximately five additional enhanced film programs for select AFS countries and regions for follow on engagement and professional development. These tailored programs would meet continued needs from U.S. Embassies to further cultural engagement and professional development for international filmmakers and film communities and, when appropriate, related Cultural Programs Division alumni. These programs could be in the form of workshops, master classes, symposia, short term residencies, virtual platforms, or participation and exhibition in film festivals, and will focus on such areas, but not limited to, film directing, film financing, marketing and distribution, film producing, editing, scriptwriting, digital storytelling, cinematography, music composition, film advocacy, entrepreneurship and film, and could also include collaborative story telling projects. These enhanced film programs could take

place in AFS countries or in the United States. All programs will be designed in consultation with ECA.

Projects are expected to yield the following outcomes:

- 1) Advance dialogue and shared cultural connections through touring film exchange program.
- 2) Support U.S. foreign policy goals, reaching younger, underserved audiences through community engagement activities, including workshops and master classes.
- 3) Further understanding of American independent filmmaking and empower emerging filmmakers in foreign countries.
- 4) Create lasting connections with AFS filmmakers and film envoys and foreign emerging filmmakers and AFS participants through unique collaborative program activities.
- 5) Foster creative space for foreign filmmakers, students and community groups to share their own artistic traditions, specifically through film and other story telling forms, with the visiting film envoys.
- 6) Enhance America's global competitiveness by sharing expertise and incubating creative markets.

***II.2.C Participants:*** American participants must be professional filmmakers and educators who are U.S. citizens and at least 21 years of age; demonstrate the highest artistic and technical expertise, teaching abilities; be dedicated to interactive educational activities targeting various age groups and filmmaking abilities; have a strong interest in international cultural exchange; be conversant with broader aspects of contemporary American society and culture; be conversant with the other films in the collection as well as their own; be adaptable to unescorted rigorous touring through regions where travel and performance situations may be difficult. Foreign participants from the ECA designated overseas countries who participate in any U.S. workshop portion of AFS will be nominated and vetted by our overseas embassies. All foreign participants must be at least 21 years of age and must travel to the United States on the J-1 visa. Please see separate section V.3d.1 for ECA's J-1 visa requirements. Both U.S. and foreign

participants should represent the full range of diversity in terms of ethnic, gender, cultural, racial and disability.

***II.2.D Program Dates:*** This Cooperative Agreement will begin on or about September 1, 2014. Each of the overseas tours may begin at a time that is mutually agreed upon by ECA, the recipient and the U.S. Embassies. The AFS orientation for filmmakers and film experts should be scheduled far enough in advance for the participants to be fully prepared for their rigorous overseas programs. Proposals will need to contain a detailed time line annotating dates of each program component.

***II.2.E Program Guidelines:*** Proposals must provide a detailed and comprehensive narrative describing the objectives of the program. Please see the attached POGI document for application submission requirements. Overall, proposals will be reviewed on the basis of their responsiveness to the review criteria listed in this RFGP, as well as coherence, clarity, and attention to detail. The accompanying POGI provides program-specific guidelines that proposals must address fully.

***II.3.A Overview: CAE—Dance (DanceMotion USA):*** Under this Cooperative Agreement, the recipient will design and implement the 2014-2016 season of DanceMotion USA in close coordination with ECA and U.S. Embassies. The program will send approximately three U.S. contemporary dance companies on month-long overseas tours to between 9-12 countries, determined by ECA in consultation with the State Department's Regional Bureaus based on U.S. government foreign policy priorities. The focus and repertoire of each company should represent the diversity of U.S. society and culture and should include contemporary, hip-hop, tap, ballet and/or jazz. Each tour will feature between 8-10 American dancers and include public workshops, master classes, lecture-demonstrations, outreach activities and interaction with local school groups, in addition to performances in a wide variety of venues in three countries. Priority audiences are those who do not have regular access to American cultural performances, artists, teaching methods and/or other Department of State public diplomacy programs. Each overseas tour will vary in length, but it is expected that each dance company will visit at least two to three countries during a single tour and one or two cities in each country. Tours will be planned in consultation with ECA and Public Affairs Sections (PAS) at U.S. Missions overseas in designated countries.

In addition to the overseas components, the successful applicant may design an initiative to bring approximately five foreign dance teachers, dance company managers, artistic directors, and/or dancers to the United States for a two-week professional development training program and overview of the American dance scene. The foreign participants will be selected from one of the countries included in the overseas tours. International participants will further their understanding of various aspects of the U.S. dance community, exchange best-practices of dance presenters and administrators, and expand their knowledge of day-to-day dance company operations with the goal of advancing the dance field and increasing job opportunities for performing artists in his/her home country. Proposals should include a sample program schedule.

Under this Cooperative Agreement, the successful applicant will work with ECA's Cultural Programs staff to: develop a transparent and competitive process for selecting U.S. dance companies; plan, implement and manage the tour schedules; develop and organize pre-departure briefings in Washington, D.C.; create educational materials to provide historical and artistic context for foreign audiences (including the general public); evaluate the tours and overall program effectiveness; and plan and coordinate marketing and public relations initiatives that will brand and promote the program in the U.S. and abroad.

***II.3.B Program Design:*** In a Cooperative Agreement, ECA is substantially involved in program activities above and beyond routine monitoring. ECA's DanceMotion USA program requires the grantee organization to closely oversee planning details and facilitate communication among the various stakeholders in the program. Proposals should reflect a practical understanding of global issues, and demonstrate sensitivity to cultural, political, economic, and social differences in regions where tour groups may perform.

The program may include a pre-planning site visit to work with the U.S. Embassies in the overseas countries in order to secure appropriate venues for workshops and performances, and to meet with local partners.

Applicants must identify all U.S. partner organizations and/or venues with whom they are proposing to collaborate, and describe previous cooperative projects in the section on "Institutional Capacity." Please note that all sub-grantee considerations and arrangements for all aspects of the tours are subject to review and approval by the ECA Bureau.

Projects are expected to yield the following outcomes:

- 1) Foreign workshop participants will further their understanding of the American dance community, and increase their knowledge of dance repertoire and dance technique;
- 2) Younger overseas audiences from underserved communities will expand their interactions with American artists and deepen their understanding of American society;
- 3) The selected DanceMotion companies will engage local arts and educational organizations and communities through unique collaborative program activities;
- 4) Foreign students and community groups will have opportunities to share their own artistic traditions, specifically dance, with the three American dance companies; and
- 5) Where it is feasible and appropriate, the U.S. dance companies will expand their discussions, lecture demonstrations and participation in media events to address the role of dance in cultural diplomacy, promoting awareness of social issues and/or fostering mutual understanding between the U.S. and other countries.

***II.3.C Participants:*** American participants should be professional dancers who are U.S. citizens and at least 19 years old; demonstrate the highest artistic, performance and teaching abilities; be conversant with broader aspects of contemporary American society and culture; and be adaptable to rigorous touring through regions of the world where travel and performance situations may be difficult. DanceMotion USA participants will be expected to conduct or participate in master classes, lectures, workshops, impromptu choreography sessions, radio and TV appearances, performances, and other activities with local cultural institutions, dancers, media, and students. The selected professional dance companies must represent the diversity and professionalism of the American dance community. Expertise with community outreach/educational programs and overseas experience will be included in the dance company selection criteria.

Foreign participants from the designated overseas countries, who participate in the U.S. portion of the program, will be nominated and vetted by our overseas posts. All foreign participants must also be 21 years of age, and must travel to the United

States on J-1 visas. Please see separate section V.3d.1 for ECA's J-1 visa requirements.

Both the U.S. dancers and the foreign workshop participants and audiences should represent the full range of diversity in terms of ethnic, gender, cultural, racial and disability.

***II.3.D Program Dates:*** This Cooperative Agreement will begin on or about September 1, 2014. Each of the overseas tours may begin at a time that is mutually agreed upon by ECA, the recipient and the U.S. Embassies. The D.C. orientation for the three U.S. dance companies should be scheduled far enough in advance for the participants to be fully prepared for their rigorous overseas tours. Proposals will need to contain a detailed time line annotating dates of each program component.

***II.4.E Program Guidelines:*** Proposals must provide a detailed and comprehensive narrative describing the objectives of the program. Please see the attached POGI document for application submission requirements. Overall, proposals will be reviewed on the basis of their responsiveness to the review criteria listed in this RFGP, as well as coherence, clarity, and attention to detail. The accompanying POGI provides program-specific guidelines that proposals must address fully.

### **III.) Award Information:**

**Type of Award:** *Cooperative Agreement. ECA's level of involvement in this program is listed under number I above.*

**Fiscal Year Funds:** *2014*

**Approximate Total Funding:** *\$4,300,000*

**Approximate Number of Awards:** *3*

**Approximate Average Award:** *\$1,500,000 each for Music and Film; \$1,300,000 for Dance*

**Anticipated Award Date:** *September 1, 2014*

**Anticipated Project Completion Date:** *August 30, 2016*

**Additional Information:**

Pending successful implementation of this program and the availability of funds in subsequent fiscal years, it is ECA's intent to renew this Cooperative Agreement for two additional consecutive fiscal years, before openly competing it again.

### **IV.) Eligibility Information:**



**IV.1. Eligible applicants:** Applications may be submitted by public and private non-profit organizations meeting the provisions described in Internal Revenue Code section 26 USC 501(c)(3).

**IV.2. Cost Sharing or Matching Funds:** There is no minimum or maximum percentage required for this competition. However, the Bureau encourages applicants to provide maximum levels of cost sharing and funding in support of its programs.

When cost sharing is offered, it is understood and agreed that the applicant must provide the amount of cost sharing as stipulated in its proposal and later included in an approved agreement. Cost sharing may be in the form of allowable direct or indirect costs. For accountability, you must maintain written records to support all costs which are claimed as your contribution, as well as costs to be paid by the Federal government. Such records are subject to audit. The basis for determining the value of cash and in-kind contributions must be in accordance with OMB Circular A-110, (Revised), Subpart C.23 - Cost Sharing and Matching. In the event you do not provide the minimum amount of cost sharing as stipulated in the approved budget, ECA's contribution will be reduced in like proportion.

**IV.3. Other Eligibility Requirements:**

a.) Bureau grant guidelines require that organizations with less than four years experience in conducting international exchanges be limited to \$130,000 in Bureau funding. ECA anticipates making one award under each program theme, in an amount up to \$1,500,000 for American Music Abroad, \$1,500,000 for the American Film Showcase and \$1,300,000 for DanceMotion USA to support program and administrative costs required to implement this exchange program. Therefore, organizations with less than four years experience in conducting international exchanges are ineligible to apply under this competition. The Bureau encourages applicants to provide maximum levels of cost sharing and funding in support of its programs.

b.) **Technical Eligibility:** All proposals must comply with the following: RFGP guidelines and requirements listed in each corresponding POGI or they will result in your proposal being declared technically ineligible and given no further consideration in the review process.

- Eligible applicants may not submit more than one proposal in this competition.

- If more than one proposal is received from the same applicant, all submissions will be declared technically ineligible and will receive no further consideration in the review process. **Please note:** Applicant organizations are defined by their legal name, and EIN number as stated on their completed SF-424 and additional supporting documentation outlined in the Proposal Submission Instructions (PSI) document.

## **V.) Application and Submission Information:**

Note: Please read the complete announcement before sending inquiries or submitting proposals. Once the RFGP deadline has passed, Bureau staff may not discuss this competition with applicants until the proposal review process has been completed.

### **V.1 Contact Information to Request an Application Package:**

Please contact ***Ms. Kelsi Ward, ECA/PE/CU, SA-5, 3<sup>rd</sup> Floor***, U.S. Department of State, 2200 C Street, NW, Washington, D.C. 20037, (202) 632-9367 **and** (202) 632-9355, ***wardka@state.gov*** to request a Solicitation Package.

The Solicitation Package contains the **Proposal Submission Instruction (PSI)** document which consists of required application forms, and standard guidelines for proposal preparation. It also contains the **POGI** documents, which provide specific information, award criteria and budget instructions tailored to each theme under this competition.

Please specify ***ECA/PE/CU Program Officer Shannon Dorsey for Theme 1; ECA/PE/CU Program Officer Catherine Collins for Theme 2; ECA/PE/CU Program Officer Jill Staggs for Theme 3*** and refer to the Funding Opportunity Number located at the top of this announcement on all other inquiries and correspondence.

### **V.2. To Download a Solicitation Package Via Internet:**

The entire Solicitation Package may be downloaded from the Bureau's website at <http://eca.state.gov/organizational-funding> or from the Grants.gov website at <http://www.grants.gov>.

Please read all information before downloading.

### **V.3. Content and Form of Submission:**

Applicants must follow all instructions in the Solicitation Package. The application should be submitted per the instructions under IV.3f. "Application Deadline and Methods of Submission" section below.

**V.3a.** You are required to have a Dun and Bradstreet Data Universal Numbering System (DUNS) number to apply for a grant or Cooperative Agreement from the U.S. Government. This number is a nine-digit identification number, which uniquely identifies business entities. Obtaining a DUNS number is easy and there is no charge. To obtain a DUNS number, access <http://www.dunandbradstreet.com> or call 1-866-705-5711. Please ensure that your DUNS number is included in the appropriate box of the SF – 424 which is part of the formal application package.

**V.3b.** All proposals must contain an executive summary, proposal narrative and budget.

Please Refer to the Solicitation Package. It contains the mandatory Proposal Submission Instructions (PSI) document *and the **POGI document*** for additional formatting and technical requirements.

**V.3c.** All federal award recipients must maintain current registrations in the System for Award Management (SAM) database. Recipients must maintain accurate and up-to-date information in [www.SAM.gov](http://www.SAM.gov) until all program and financial activity and reporting have been completed. Recipients must review and update the information at least annually after the initial registration and more frequently if required information changes or another award is granted. Failure to register in SAM will render applicants ineligible to receive funding.

You must have nonprofit status with the IRS at the time of application. **Please note:** Effective January 7, 2009, all applicants for ECA federal assistance awards must include in their application the names of directors and/or senior executives (current officers, trustees, and key employees, regardless of amount of compensation). In fulfilling this requirement, applicants must submit information in one of the following ways:

- 1) Those who file Internal Revenue Service Form 990, "Return of Organization Exempt from Income Tax," must include a copy of relevant portions of this form.

- 2) Those who do not file IRS Form 990 must submit information above in the format of their choice.

In addition to final program reporting requirements, award recipients will also be required to submit a one-page document, derived from their program reports, listing and describing their grant activities. For award recipients, the names of directors and/or senior executives (current officers, trustees, and key employees), as well as the one- page description of grant activities, will be transmitted by the State Department to OMB, along with other information required by the Federal Funding Accountability and Transparency Act (FFATA), and will be made available to the public by the Office of Management and Budget on its USASpending.gov website as part of ECA's FFATA reporting requirements.

If your organization is a private nonprofit which has not received a grant or Cooperative Agreement from ECA in the past three years, or if your organization received nonprofit status from the IRS within the past four years, you must submit the necessary documentation to verify nonprofit status as directed in the PSI document. Failure to do so will cause your proposal to be declared technically ineligible.

**V.3d. All ECA awards recipient organizations** must be registered with GrantSolutions by accessing [www.GrantSolutions.gov](http://www.GrantSolutions.gov). To register as a first time user of GrantSolutions, please scroll to the bottom of the home page and click “Getting Started-Request a User Account” at <http://home.grantsolutions.gov/home/home/customer-support/getting-started/>. Organizations that have previously used GrantSolutions do not need to register again. If the organization is not able to access the system, please contact GrantSolutions.gov Help Desk for help in gaining access.

Support for Grantee Organizations is available from 8 AM – 6 PM EST, Monday – Friday and can be reached at [help@grantsolutions.gov](mailto:help@grantsolutions.gov) or 1-866-577-0771.

Please take into consideration the following information when preparing your proposal narrative:

#### **V.3d.1            ADHERENCE TO ALL REGULATIONS GOVERNING THE J VISA**

The Office of Citizen Exchanges of the Bureau of Educational and Cultural Affairs is the official program sponsor of the exchange program covered by this RFGP, and an employee of the Bureau will be the "Responsible Officer" for the program

under the terms of 22 CFR 62, which covers the administration of the Exchange Visitor Program (J visa program). Under the terms of 22 CFR 62, organizations receiving awards (either a grant or cooperative agreement) under this RFGP will be third parties "cooperating with or assisting the sponsor in the conduct of the sponsor's program." The actions of recipient organizations shall be "imputed to the sponsor in evaluating the sponsor's compliance with" 22 CFR 62. Therefore, the Bureau expects that any organization receiving an award under this competition will render all assistance necessary to enable the Bureau to fully comply with 22 CFR 62 et seq.

The Bureau of Educational and Cultural Affairs places critically important emphases on the secure and proper administration of Exchange Visitor (J visa) Programs and adherence by recipient organizations and program participants to all regulations governing the J visa program status. Therefore, proposals should explicitly state in writing that the applicant is prepared to assist the Bureau in meeting all requirements governing the administration of Exchange Visitor Programs as set forth in 22 CFR 62. If your organization has experience as a designated Exchange Visitor Program Sponsor, the applicant should discuss their record of compliance with 22 CFR 62 et. seq., including the oversight of their Responsible Officers and Alternate Responsible Officers, screening and selection of program participants, provision of pre-arrival information and orientation to participants, monitoring of participants, proper maintenance and security of forms, record-keeping, reporting and other requirements.

The Office of Citizen Exchanges of ECA will be responsible for issuing DS-2019 forms to participants in this program.

A copy of the complete regulations governing the administration of Exchange Visitor (J) programs is available at <http://j1visa.state.gov> or from:

Office of Designation, Private Sector Programs Division  
U.S. Department of State  
SA-44, Suite 668  
301 4<sup>th</sup> Street, SW  
Washington, DC 20547

### **V.3d.2 Diversity, Freedom and Democracy Guidelines**

Pursuant to the Bureau's authorizing legislation, programs must maintain a non-political character and should be balanced and representative of the diversity of political, social and cultural life in the United States and abroad. "Diversity"

should be interpreted in the broadest sense and encompass differences including race, color, national origin, sex, age, religion, geographic location, socio-economic status, disability, sexual orientation or gender identity. Proposals should demonstrate how diversity will enhance the program's goals and objectives and the participants' exchange experience. Please refer to the review criteria under the 'Support of Diversity' section of this document as well as the DIVERSITY, FREEDOM AND DEMOCRACY section in the "Proposal Submission Instructions" document for specific suggestions on incorporating diversity into the total proposal.

Public Law 104-319 provides that "in carrying out programs of educational and cultural exchange in countries whose people do not fully enjoy freedom and democracy," the Bureau "shall take appropriate steps to provide opportunities for participation in such programs to human rights and democracy leaders of such countries." Public Law 106 - 113 requires that the governments of the countries described above do not have inappropriate influence in the selection process. Proposals should reflect advancement of these goals in their program contents, to the full extent deemed feasible.

### **V.3d.3. Program Monitoring and Evaluation**

Proposals must include a plan to monitor and evaluate the project's success, both as the activities unfold and at the end of the program. The Bureau recommends that your proposal include a draft survey questionnaire or other technique plus a description of a methodology to use to link outcomes to original project objectives. The Bureau expects that the recipient organization will track participants or partners and be able to respond to key evaluation questions, including satisfaction with the program, learning as a result of the program, changes in behavior as a result of the program, and effects of the program on institutions (institutions in which participants work or partner institutions). The evaluation plan should include indicators that measure gains in mutual understanding as well as substantive knowledge.

Successful monitoring and evaluation depend heavily on setting clear goals and outcomes at the outset of a program. Your evaluation plan should include a description of your project's objectives, your anticipated project outcomes, and how and when you intend to measure these outcomes (performance indicators). The more that outcomes are "smart" (specific, measurable, attainable, results-oriented, and placed in a reasonable time frame), the easier it will be to conduct the evaluation. You should also show how your project objectives link to the goals of the program described in this RFGP.

Your monitoring and evaluation plan should clearly distinguish between program outputs and outcomes. Outputs are products and services delivered, often stated as an amount. Output information is important to show the scope or size of project activities, but it cannot substitute for information about progress towards outcomes or the results achieved. Examples of outputs include the number of people trained or the number of seminars conducted. Outcomes, in contrast, represent specific results a project is intended to achieve and is usually measured as an extent of change. Findings on outputs and outcomes should both be reported, but the focus should be on outcomes.

We encourage you to assess the following four levels of outcomes, as they relate to the program goals set out in the RFGP (listed here in increasing order of importance):

1. **Participant satisfaction** with the program and exchange experience.
2. **Participant learning**, such as increased knowledge, aptitude, skills, and changed understanding and attitude. Learning includes both substantive (subject-specific) learning and mutual understanding.
3. **Participant behavior**, concrete actions to apply knowledge in work or community; greater participation and responsibility in civic organizations; interpretation and explanation of experiences and new knowledge gained; continued contacts between participants, community members, and others.
4. **Institutional changes**, such as increased collaboration and partnerships, policy reforms, new programming, and organizational improvements.

**Please note:** Consideration should be given to the appropriate timing of data collection for each level of outcome. For example, satisfaction is usually captured as a short-term outcome, whereas behavior and institutional changes are normally considered longer-term outcomes.

Overall, the quality of your monitoring and evaluation plan will be judged on how well it 1) specifies intended outcomes; 2) gives clear descriptions of how each outcome will be measured; 3) identifies when particular outcomes will be measured; and 4) provides a clear description of the data collection strategies for each outcome (i.e., surveys, interviews, or focus groups). (Please note that evaluation plans that deal only with the first level of outcomes [satisfaction] will be deemed less competitive under the present evaluation criteria.)

Recipient organizations will be required to provide reports analyzing their evaluation findings to the Bureau in their regular program reports. All data collected, including survey responses and contact information, must be maintained for a minimum of three years and provided to the Bureau upon request.

#### **V.3d.4. Virtual Exchange Component:**

ECA welcomes innovative ideas on how organizations can leverage appropriate mobile and/or online technologies to maintain engagement among exchange participants, encourage project collaboration and widen participation in the overall project to a broader audience. ECA strongly encourages organizations submitting proposals in response to this solicitation to suggest one or more virtual exchange components to complement the in-person exchange. The virtual exchange component(s) could come before, during and/or after the physical exchange. The objective for the virtual exchange component(s), defined as technology-enabled, sustainable, people-to-people, cross-cultural exchanges, is to augment the impact of the in-person exchange described in this solicitation. ECA encourages organizations to propose virtual exchange ideas that take advantage of ECA's existing web and social networking platforms, including our International Exchange Alumni space. Virtual exchange components would be coordinated with and approved by the ECA program office and U.S. Missions abroad on a project by project basis.

**Communications Guidance for ECA Grant Recipients:** All ECA Grant Recipients must adhere to the requirements in ECA's Communications Guidance on the creation of program branding and attribution, websites, social media, and press.

**V.3e.** Please take the following information into consideration when preparing your budget:

**V.3e.1.** Applicants must submit SF-424A – “Budget Information – Non-Construction Programs” along with a comprehensive budget for the entire program. Budget requests may not exceed the amount specified for each of the three Creative Arts Exchange program themes. There must be a summary budget as well as breakdowns reflecting both administrative and program budgets. Applicants may provide separate sub-budgets for each program component, phase, location, or activity to provide clarification.



**V.3e.2. Please see each POGI for allowable costs for the each program.** Please refer to the Solicitation Package for complete budget guidelines and formatting instructions.

**V.3f. Application Deadline and Methods of Submission:**

Application Deadline Date: *May 29, 2014*

Method of Submission: Applications may only be submitted electronically through Grants.gov (<http://www.grants.gov>). Complete solicitation packages are available at Grants.gov in the “Find” portion of the system.

**PLEASE NOTE:** ECA bears no responsibility for applicant timeliness of submission or data errors resulting from transmission or conversion processes for proposals submitted via Grants.gov

Please follow the instructions available in the ‘Get Started’ portion of the site (<http://www.grants.gov/GetStarted>).

Several of the steps in the Grants.gov registration process could take several weeks. Therefore, applicants should check with appropriate staff within their organizations immediately after reviewing this RFGP to confirm or determine their registration status with Grants.gov.

Once registered, the amount of time it can take to upload an application will vary depending on a variety of factors including the size of the application and the speed of your internet connection. In addition, validation of an electronic submission via Grants.gov can take up to two business days.

Therefore, we strongly recommend that you not wait until the application deadline to begin the submission process through Grants.gov.

The Grants.gov website includes extensive information on all phases/aspects of the Grants.gov process, including an extensive section on frequently asked questions, located under the "For Applicants" section of the website. ECA strongly recommends that all potential applicants review thoroughly the Grants.gov website, well in advance of submitting a proposal through the Grants.gov system.

Direct all questions regarding Grants.gov registration and submission to:

**Grants.gov Customer Support**

Contact Center Phone: 800 -518-4726

Business Hours: 24 hours a day, 7 days a week; closed on federal holidays  
Email: [support@grants.gov](mailto:support@grants.gov)

Applicants have until midnight (12:00 a.m.), Washington, DC time of the closing date to ensure that their entire application has been uploaded to the Grants.gov site. There are no exceptions to the above deadline. Applications uploaded to the site after midnight of the application deadline date will be automatically rejected by the grants.gov system, and will be technically ineligible.

Please refer to the Grants.gov website, for definitions of various "application statuses" and the difference between a submission receipt and a submission validation. Applicants will receive a validation e-mail from grants.gov upon the successful submission of an application. Again, validation of an electronic submission via Grants.gov can take up to two business days. Therefore, we strongly recommend that you not wait until the application deadline to begin the submission process through Grants.gov. ECA will not notify you upon receipt of electronic applications.

**It is the responsibility of all applicants submitting proposals via the Grants.gov web portal to ensure that proposals have been received by Grants.gov in their entirety, and ECA bears no responsibility for data errors resulting from transmission or conversion processes.**

**V.3g. Intergovernmental Review of Applications:** Executive Order 12372 does not apply to this program.

## **VI.) Application Review Information**

### **VI.1. REVIEW PROCESS**

The Bureau will review all proposals for technical eligibility. Proposals will be deemed ineligible if they do not fully adhere to the guidelines stated herein and in the Solicitation Package. All eligible proposals will be reviewed by the program office, as well as the Public Diplomacy section overseas and State Department regional bureaus, where appropriate. Eligible proposals will be subject to compliance with Federal and Bureau regulations and guidelines and forwarded to Bureau grant panels for advisory review. Proposals may also be reviewed by the Office of the Legal Adviser or by other Department elements. Final funding decisions are at the discretion of the Department of State's Assistant Secretary for Educational and Cultural Affairs. Final technical authority for assistance awards resides with the Bureau's Grants Officer.

## REVIEW CRITERIA

Technically eligible applications will be competitively reviewed according to the criteria stated below. These criteria are not rank ordered and all carry equal weight in the proposal evaluation:

1. ***Quality of the program idea/plan/impact:*** Proposals should exhibit originality, substance, precision, and relevance to the Bureau's mission. Detailed agenda and relevant work plan should demonstrate substantive undertakings and logistical capacity. Agenda and plan should adhere to the program overview and guidelines described above. Proposed programs should strengthen long-term mutual understanding, including maximum sharing of information and establishment of long-term institutional and individual linkages. Proposals should provide a plan for continued follow-on activity (without Bureau support) which insures that Bureau supported programs are not isolated events.
2. ***Institutional Capacity/Institution's Record/Ability to achieve program objectives:*** Proposed personnel and institutional resources should be adequate and appropriate to achieve the program or project's goals. Proposals should demonstrate an institutional record of successful exchange programs, including responsible fiscal management and full compliance with all reporting requirements for past Bureau awards (Grants or Cooperative Agreements) as determined by the Bureau Grants Staff. The Bureau will consider the past performance of prior recipients and the demonstrated potential of new applicants. Objectives should be reasonable, feasible, and flexible. Proposals should clearly demonstrate how the institution will meet the program's objectives and plan.
3. ***Support of Diversity:*** Proposals should show substantive support of the Bureau's policy on diversity. Proposals should demonstrate how diversity will be achieved in the different aspects of program administration and of program design, content and implementation, including individual grantee/participant recruitment, selection and placement. It is important that proposals have a clearly articulated diversity plan and not simply express general support for the concept of diversity.
4. ***Project Monitoring and Evaluation:*** Proposals should include a plan to evaluate the activity's success, both as the activities unfold and at the end of the program. The Bureau recommends that the proposal include a draft survey questionnaire or other technique plus description of a methodology to use to link outcomes to original project objectives. Award-receiving organizations/institutions will be expected to submit intermediate reports

after each project component is concluded or quarterly, whichever is less frequent.

5. ***Cost-effectiveness/Cost-sharing***: The overhead and administrative components of the proposal, including salaries and honoraria, should be kept as low as possible. All other items should be necessary and appropriate. Proposals should maximize cost-sharing through other private sector support as well as institutional direct funding contributions.

## **VII.) Award Administration Information**

### **VII.1a. Award Notices:**

Final awards cannot be made until funds have been appropriated by Congress, allocated and committed ***through internal Bureau*** procedures. Successful applicants will receive a Federal Assistance Award (FAA) from the Bureau's Grants Office. The FAA and the original proposal with subsequent modifications (if applicable) shall be the only binding authorizing document between the recipient and the U.S. Government. The FAA will be signed by an authorized Grants Officer, and mailed to the recipient's responsible officer identified in the application.

Unsuccessful applicants will receive notification of the results of the application review from the ECA program office coordinating this competition.

### **VII.1b. The following additional requirements apply to this project:**

#### ***For assistance awards involving the Palestinian Authority, West Bank, and Gaza:***

All awards made under this competition must be executed according to all relevant U.S. laws and policies regarding assistance to the Palestinian Authority, and to the West Bank and Gaza. Organizations must consult with relevant Public Affairs Offices before entering into any formal arrangements or agreements with Palestinian organizations or institutions.

**Note:** To assure that planning for the inclusion of the Palestinian Authority complies with requirements, please contact Jill Staggs, (202) 632-6408, [staggsjj@state.gov](mailto:staggsjj@state.gov) for additional information.

**Special Provision for Performance in a Designated Combat Area (Currently Iraq and Afghanistan) (December 2008)**

All Recipient personnel deploying to areas of combat operations, as designated by the Secretary of Defense (currently Iraq and Afghanistan), under assistance awards over \$100,000 or performance over 30 days must register in the Department of Defense maintained Synchronized Pre-deployment and Operational Tracker (SPOT) system. Recipients of federal assistance awards shall register in SPOT before deployment, or if already in the designated operational area, register upon becoming an employee under the assistance award, and maintain current data in SPOT. Information on how to register in SPOT will be available from your Grants Officer or Grants Officer Representative during the final negotiation and approval stages in the federal assistance awards process. Recipients of federal assistance awards are advised that adherence to this policy and procedure will be a requirement of all final federal assistance awards issued by ECA.

Recipient performance may require the use of armed private security personnel. To the extent that such private security contractors (PSCs) are required, grantees are required to ensure they adhere to Chief of Mission (COM) policies and procedures regarding the operation, oversight, and accountability of PSCs.

#### **VII.2 Administrative and National Policy Requirements:**

Terms and Conditions for the Administration of ECA agreements include the following:

Office of Management and Budget Circular A-122, "Cost Principles for Nonprofit Organizations."

Office of Management and Budget Circular A-21, "Cost Principles for Educational Institutions."

OMB Circular A-87, "Cost Principles for State, Local and Indian Governments."

OMB Circular No. A-110 (Revised), Uniform Administrative Requirements for Grants and Agreements with Institutions of Higher Education, Hospitals, and other Nonprofit Organizations.

OMB Circular No. A-102, Uniform Administrative Requirements for Grants-in-Aid to State and Local Governments.

OMB Circular No. A-133, Audits of States, Local Government, and Non-profit Organizations

Please reference the following websites for additional information:

<http://www.whitehouse.gov/omb/grants>

<http://statebuy.state.gov/fa/>

**VII.3. Reporting Requirements:** You must provide ECA with an electronic copy of the following required reports:

*Mandatory:*

- 1) Additional performance reports shall not be required more frequently than quarterly or, less frequently than annually. Annual reports shall be due 90 calendar days after the grant year; quarterly or semi-annual reports shall be due 30 days after the reporting period. (Frequency of these reports will be determined by the Grants Officer and Program Officer). The first page of the Performance Progress Report form (SF-PPR) must be submitted with all programmatic reports and can be found here: [http://aopefa.a.state.gov/content.asp?content\\_id=20&menu\\_id=68](http://aopefa.a.state.gov/content.asp?content_id=20&menu_id=68). The complete report and supporting documentation must be uploaded by the Recipient as a *Grant Note* under the corresponding record for this Agreement in GrantSolutions.gov. For assistance, please contact the GrantSolutions Help Desk at 1 (866) 577-0771 (toll free for US callers) or by email at [help@grantsolutions.gov](mailto:help@grantsolutions.gov). The Federal Financial Report (FFR SF-425/SF-425a) must be submitted through the Payment Management System (PMS). The electronic version of the FFR can be accessed at: <http://www.dpm.psc.gov/>. Failure to comply with these reporting requirements may jeopardize the Recipient's eligibility for future Agreements.
- 2) A SF-PPR, "Performance Progress Report" Cover Sheet must be submitted with all program performance reports.
- 3) A final program and financial report no more than 90 days after the expiration or termination of the award;
- 4) A concise, one-page final program report summarizing program outcomes no more than 90 days after the expiration of the award. This report should be e-mailed to: [FFATAECA@state.gov](mailto:FFATAECA@state.gov). This one-page report will be transmitted to OMB, and be made available to the public via OMB's USAspending.gov website - as part of ECA's Federal Funding Accountability and Transparency Act (FFATA) reporting requirements.
- 5) Quarterly program and financial reports should include a summary of progress towards reaching the program objectives; any deviations to planned program activities; changes to forecasted line-item expense and

any challenges that the grantee encountered in implementing the program activities.

Award recipients will be required to provide reports analyzing their evaluation findings to the Bureau in their regular program reports. (Please refer to V. Application and Submission Instructions (V.3.d.3) above for Program Monitoring and Evaluation information.

All data collected, including survey responses and contact information, must be maintained for a minimum of three years and provided to the Bureau upon request.

#### **VII.4. Optional Program Data Requirements:**

Award recipients will be required to maintain specific data on program participants and activities in an electronically accessible database format that can be shared with the Bureau as required. At a minimum, the data must include the following:

1) Name, address, contact information and biographic sketch of all persons who travel internationally on funds provided by the agreement or who benefit from the award funding but do not travel.

2) Itineraries of international and domestic travel, providing dates of travel and cities in which any exchange experiences take place. Final schedules for in-country and U.S. activities must be received by the ECA Program Officer at least three work days prior to the official opening of the activity.

#### **VIII.) Agency Contacts**

For questions about this announcement, contact the following program officer for additional information under each theme:

Theme 1: **Shannon Dorsey**, (202) 632 2969 or [DorseyDS@state.gov](mailto:DorseyDS@state.gov)

Theme 2: **Catherine Collins**, (202) 632 9301 or [CollinsCS@state.gov](mailto:CollinsCS@state.gov)

Theme 3: **Jill Staggs**, (202) 632 6408 or [StaggsJJ@state.gov](mailto:StaggsJJ@state.gov)

U.S. Department of State ***Cultural Programs Division, ECA/PE/C/CU SA-5, 3<sup>rd</sup> Floor***, 2200 C Street, NW, Washington, DC 20037.

All correspondence with the Bureau concerning this RFGP should reference the title and funding opportunity number listed at the top of this solicitation.

Please read the complete announcement before sending inquiries or submitting proposals. Once the RFGP deadline has passed, Bureau staff may not discuss this competition with applicants until the proposal review process has been completed.

## **IX.) Other Information:**

### **Notice:**

The terms and conditions published in this RFGP are binding and may not be modified by any Bureau representative. Explanatory information provided by the Bureau that contradicts published language will not be binding. Issuance of the RFGP does not constitute an award commitment on the part of the Government. The Bureau reserves the right to reduce, revise, or increase proposal budgets in accordance with the needs of the program and the availability of funds. Awards made will be subject to periodic reporting and evaluation requirements per section VI.3 above.

Evan Ryan  
Assistant Secretary for Educational and Cultural Affairs  
U.S. Department of State

April 15, 2014